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The Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
1994-1995 Season

December 3 at 7:30 p.m. • December 4 at 3:00 p.m.  
December 8 at 7:30 p.m. • December 9 at 7:30 p.m.  
December 10 at 7:30 p.m. • December 11 at 3:00 p.m.  
Symphony Hall, Boston

December 5 at 7:30 p.m., State Theatre, Portland, ME  
December 6 at 7:30 p.m., Veterans Memorial Auditorium, Providence, RI

William Christie, Conductor

George Frideric Handel

## MESSIAH

(1749 version)

PART THE FIRST

— Intermission —

PART THE SECOND

— Pause —

PART THE THIRD

Jeanne Ommerlé, Soprano  
Pamela Dellal, Contralto  
William Hite, Tenor  
Nathan Berg, Bass

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The audience is politely requested to remain seated during the “Hallelujah” chorus.

## WILLIAM CHRISTIE, CONDUCTOR

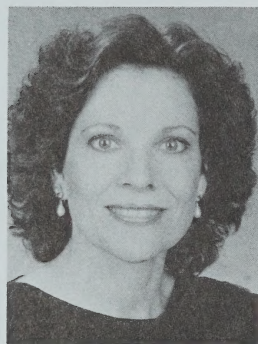


American music director and harpsichordist William Christie has achieved an international reputation as an expert in French, Italian and English Baroque music. Following his undergraduate and graduate studies at Harvard and Yale Universities, Mr. Christie

moved to Europe in 1971, and has been based there since. He founded the early-music group Les Arts Florissants in Paris in 1979; this acclaimed ensemble continues to perform throughout Europe and to

record extensively under his direction. He has made an important contribution to the reappraisal of the works of Marc-Antoine Charpentier, and a significant part of the prize-winning discography of Les Arts Florissants on the Harmonia Mundi label is given to this composer. Mr. Christie has conducted numerous highly successful concerts and stage productions at the Aix Festival in France, including Rameau's *Les Indes Galantes* in 1990, Handel's *Orlando* in 1993, and Mozart's *Magic Flute* in 1994. He is also a busy guest conductor in Europe and the United States. William Christie became the first American professor at the Conservatoire National Supérieur de Musique de Paris in 1982. Among his many other honors, he was awarded the prestigious French Légion d'Honneur in 1993.

## JEANNE OMMERLÉ, SOPRANO



Jeanne Ommerlé has won acclaim from critics and audiences as a polished artist of international caliber. Ms. Ommerlé's opera and concert credits include solo roles with the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony,

Orchestra of St. Luke's, National Symphony, Dallas

Opera, Boston Early Music Festival, and the Washington and Baltimore Choral Societies. Ms. Ommerlé sang the world premiere of Mark Morris Dance Group's production of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre de la Monnaie in Brussels and at the Brooklyn Academy of Music. She returned to the Théâtre de la Monnaie as Despina in *Così fan tutte* which traveled to Vienna, Paris, New York, Boston and Barcelona, and which was broadcast on PBS Great Performances and internationally. Ms. Ommerlé last performed with H&H in the 1992 performances of Mozart's opera, *La clemenza di Tito*.

## PAMELA DELLAL, MEZZO-SOPRANO



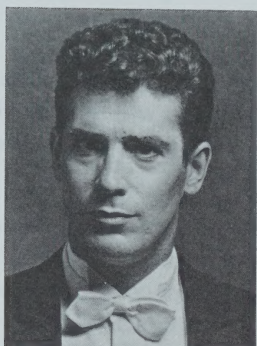
Pamela Dellal has been praised for her exquisite vocal color and musical sensitivity. Ms. Dellal's repertoire has an astounding range, from twelfth-century monody to new works by twentieth-century composers. She has appeared as soloist with some of the nation's

leading Baroque ensembles, including H&H, the Dallas Bach Society, the Boston Early Music Festival, and Boston Baroque. She has also performed with

the National Chamber Orchestra, the Baltimore Choral Arts Society, and the Jacksonville Symphony Orchestra. Ms. Dellal has received critical acclaim for performances in Purcell's *Dido and Aeneas*, Mozart's *Magic Flute* and C-minor Mass, and Bach's *St. Matthew Passion*. She has toured with the Opera Company of Boston, and has appeared in concert in Brussels, Salzburg, and Cologne. In 1993, Ms. Dellal began a continuing association with the world-renowned medieval ensemble Sequentia. She is also a founding member of Favella Lyrica, an ensemble performing music for two voices from the seventeenth and eighteenth centuries. Pamela Dellal has recorded for Arabesque Records, Deutsche Harmonia Mundi, and Koch International.



## WILLIAM HITE, TENOR

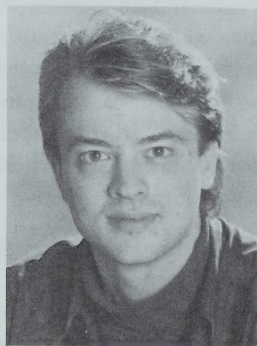


William Hite enjoys a distinguished career on the concert stage and as a recording artist. He has sung with the Boston Symphony Orchestra, the Dallas Bach Society, the Atlanta Choral Guild, and the Winston-Salem Symphony. He has performed extensively

with period-instrument ensembles, including H&H, Philharmonia Baroque, Aston Magna, The

King's Noyse, Boston Cecilia, Boston Baroque and Abendmusick. He has also performed with the Mark Morris Dance Group in Brussels and the US. Mr. Hite is featured on a Denon recording of Mozart's *Requiem* with the Boston Early Music Festival. He may also be heard on numerous Erato recordings with the Boston Camerata including the Gilles *Requiem* and *Tristan et Iseult*, winner of the Grand Prix du Disque. He sings regularly with the acclaimed Emmanuel Church music program in Boston, and participated in their three-CD survey of the music of Heinrich Schütz. William Hite was a two-time Tanglewood fellow.

## NATHAN BERG, BASS-BARITONE



A native of Canada, Nathan Berg is considered to be one of the most talented *Lieder* recitalists of today and the future. He recently won the Gold Medal for Singers at the Guildhall School of Music and Drama in England, and has also been a prize winner at the 1993 Walther Gruner Inter-

national *Lieder* Competition. Mr. Berg has sung in

concert under such renowned conductors as William Christie, Kurt Masur, Sir Colin Davis, and Philippe Herreweghe. His recent performances have included Mozart's *Requiem* with Mr. Christie and Les Arts Florissants at the 1994 Aix-en-Provence Festival, Haydn's *Creation* and Fauré's *Requiem* with the Ulster Orchestra, and Brahms's *Requiem* at the Royal Albert Hall. His many operatic appearances have included performances with the Netherlands Opera, the Covent Garden Festival, the Canadian Opera Company, and at the Guildhall. Among his recordings, he is featured in *Messiah* with William Christie on the Harmonia Mundi label.

## THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically-Informed Performance," performing music on the instruments and with the performing techniques of the period in which it was composed for an authentic sound and concert experience. Founded in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including the first performance in America in 1818 of Handel's *Messiah*, which H&H has performed every year since 1854. In recent years,

H&H has achieved widespread acclaim under Mr. Hogwood's leadership through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to performances at Boston's Symphony Hall, H&H also offers a Chamber Series under the direction of Associate Conductor John Finney, with concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. This season, H&H offers its first subscription season outside of Boston, at Veterans Memorial Auditorium in Providence, RI. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts.



# HANDEL'S 1749 VERSION OF *MESSIAH*

Richard Luckett

George Frideric Handel (1685–1759) composed *Messiah* in just 24 days in 1741, using a libretto given to him by Charles Jennens. Handel conducted the premiere of *Messiah* on April 13, 1742 in Dublin. He then gave the first performance in England on March 23, 1743 at Covent Garden. From 1750 until his death, Handel conducted *Messiah* annually at London's Foundling Hospital, and adapted the score numerous times to accommodate the available singers and players for each performance. The composer's frequent adaptations leave many versions of the great oratorio to explore. Following last year's performances of the 1743 version, H&H this year presents Handel's next version of *Messiah*, from 1749.

*Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may Excell all his former Compositions, as the Subject excells every other subject. The subject is Messiah . . .*

The vanity of authors is as notorious as the fragility of human aspirations; the remarkable thing about this passage from a letter Charles Jennens wrote to a friend on the 10th of July, 1741, is that Jennens's ambition was, except in the occasion of performance, to be wholly fulfilled.

Jennens, who wrote, or "made" the libretto of *Messiah*, was a wealthy Leicestershire squire with strong Jacobite sympathies which can hardly have been congenial to Handel. But creative relationships between librettists and composers are seldom lacking in tension; even the supposedly perfect one between Lorenzo da Ponte and Mozart involved, in the last act of *Don Giovanni*, the editorial hand of Casanova. Jennens was vain and persistent; when the word-book of *Messiah* was published, he made sure that it included the bits that Handel had chosen to set, so that his work was preserved intact in printed form.

He was also a passionate lover of Handel's music, and had been so for many years, as well as a devout believer. These last two circumstances were to prove vital for the success of *Messiah*.

Handel himself would never be certain that *Messiah* was his greatest work, though in his later years he knew that it was his most popular. Yet there can be no doubt as to his reaction to Jennens's libretto: he wrote that "Your most excellent Oratorio has given me great Delight in setting it to Musick and still engages me warmly. It is indeed a Noble Piece, very grand and uncommon; it has furnished me with Expressions, and has given me Opportunity to some very particular Ideas, besides so many great Choruses." He found it, in short, "very fine and sublime," and his score is a testimony to this, written fast and fluently, with very little of the borrowing to which he often had recourse when his inspiration flagged; except for one loan from Telemann (in the chorus "And He shall Purify"), the passages not original to *Messiah* all come from earlier Handel. Jennens's compilation from Scripture clearly held his imagination wholly, as well it might.

It is a drama in which the momentum is primarily internal and intellectual, not external. It is notably daring (and indeed modernistic) in that the listener's knowledge of the historical narrative is assumed, so that it becomes a commentary on the Nativity, Passion, Resurrection and Ascension, framed by, at the beginning, the promises of God uttered by the prophets and, at the end, their ultimate fulfilment in redemption. There is a constant exemplification of this in the interplay of Old and New Testament material, revealing the relation of the two covenants. None of this was in any way out of the Anglican theological tradition, but it had been explored much more fully by Lutherans, and must have immediately recalled Handel to the teachings of his youth. What Jennens created was above all an *affective* poem, a believer's meditation on the sacrifice that his redeemer had undergone for him.

Jennens could afford to write libretti for Handel and send them to him in the hope rather than the expectation that he would set them. Handel, in contrast, earned his living in the musical marketplace and almost always composed with particular occasions in view. In 1741, he was not, as has



sometimes been supposed, bankrupt, but few of his projects had gone well, and for this reason he welcomed an invitation from the Duke of Devonshire to go to Dublin where the Duke was serving as Lord Lieutenant, and to give concerts in the forthcoming winter season.

Dubliners can sometimes be contradictory, and are inclined to represent their city either as on the rim of the world or as its hub. It is surprising, therefore, to learn that in 1741 it was the tenth largest city in Europe. It is also true that it was not on any direct route to anywhere else, and as a result had to make its own entertainments and could not depend upon itinerant musicians and actors. Another factor, obscured by stereotyped views of eighteenth-century Ireland, was that a large number of benevolent societies had been established to help the sick, the poor, and the insane, and these were strongly supported by Dublin society. In particular they raised money by promoting concerts, entertainments and routs. It was this that offered Handel his opportunity, and it was "For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital . . . and of the Charitable Infirmary" that *Messiah* was first given on April 13, 1742 at the New Musick Hall in Fishamble Street. Intense interest had been excited by a public rehearsal; gentlemen were asked to come without their swords and ladies without the fashionable hoops that spread their skirts, "as it will greatly encrease the Charity, by making room for more company."

No performance of *Messiah* is possible which can be claimed definitively to realize the composer's or author's intentions. What Handel wrote for Dublin took into account the forces he was able to raise there or bring with him. Dublin did not lack distinguished musicians, but Handel had only strings and two trumpets at his disposal.

Already, between the composition of the oratorio in twenty-four days during August and

September 1741 and its performance in 1742, Handel had begun to modify, cut, and expand the score. When he first gave *Messiah* in London in 1743 (as *The Sacred Oratorio*, to avoid confrontation with the ecclesiastical authorities), he added oboes and bassoons and used a larger group of strings. There were no further performances until 1745 when the oratorio was given twice, during Holy Week, and under its proper title. Prompted by Jennens, Handel revised the "How beautiful are the feet"/"Why do the nations?" sequence in Part II, and reordered the rhythm of "Rejoice greatly" in Part I.

By replacing the aria version of "Their sound is gone out" in Part II with an expansive fugato setting for chorus, he created a more appropriate stimulus for "Why do the nations;" the alteration of "Rejoice greatly" from 12/8 gigue to common time increased rhythmical variety in the concluding numbers of Part I and heightened the contrast of its first section with the central "He shall speak peace."

Private and public circumstances, Handel's precarious (and sorely taxed) health, and the aftermath of the Jacobite rebellion of 1745 curtailed his planned 1746 oratorio season: *Messiah* was not given, nor was it in 1747 or 1748. But 1749 was

an *annus mirabilis*: the continuous tradition of *Messiah* performances in England can be traced from March 23 of that year, when Handel performed it on short notice as the twelfth and last work in his Lenten season at the Theatre Royal, Covent Garden. It was also given its first English provincial performance (thereby initiating another tradition) as part of the celebrations to mark the opening of the Radcliffe Camera at Oxford, while John Walsh launched an anthology of *Handel's Songs* which contained "Every valley" and "O thou that tellest," the earliest appearance of any of the arias in print.

In 1749 Handel had an unusually large band of strings available, and he therefore treated those in excess of his usual 12 or 14 violins, 3 violas, 3 cellos and 2 basses as *ripieno* instruments (literally, the "stuffing"), adding them whenever an extra fullness of effect was desirable. Consequently the *con ripieno* and *senza ripieno* directions on the score are a



Portrait of Handel, ca. 1756, by Thomas Hudson



valuable clue to his approach to dynamics; “Why do the nations,” for example, is *senza ripieno*, since he evidently felt agility in the accompaniment to be more important than weight of sound.

The soloists were Frasi (soprano), “the boy” (treble), Galli (contralto), Lowe (tenor) and Reinhold (bass). Giulia Frasi had come from Milan in 1742 as an opera singer and had been coached by Charles Burney, later famous as a historian of music. She included in her part “Thy Rebuke hath broken his Heart,” originally composed for tenor. “The boy” was presumably a Chapel Royal chorister; he is likely to have sung the nativity sequence, in which the aria version of “And lo, the Angel of the Lord” was abandoned and replaced by the accompanied recitative which Handel had originally intended and used in Dublin. He also sang “How beautiful are the feet” as recast in 1745 and “If God is for us” in the original G-minor soprano version, which Handel had transposed for alto in C minor for Dublin. Caterina Galli had come to England with Frasi, and was to continue performing in oratorio until 1797; when she died in 1804 she was

described as “the last of Mr. Handel’s scholars.” Thomas Lowe had sung in the first London *Messiah* in 1743; he had a magnificent voice but lacked, according to Burney, “diligence and cultivation”—hence the reduced tenor role in 1749. Henry Reinhold, German by birth and popularly believed to be an illegitimate son of the Archbishop of Dresden, excelled in both serious and comic parts; he became the model for subsequent oratorio basses. Thus 1749, while it brought about no major recomposition of *Messiah*, was vital in establishing a pattern for future performances; it also saw Handel giving a charity concert (although of other music) for the Foundling Hospital and thus making the connection which, above all others, was to ensure the transmission of *Messiah* to posterity and, through the survival of the parts which Handel bequeathed to that institution, to give us an unparalleled insight into the ways in which, from 1750 onwards, it was performed.

— *Richard Luckett is Pepys Librarian at Magdalene College, Cambridge University, and author of Handel’s Messiah: A Celebration (1993).*

## WHY NOT STAND?

*The “Hallelujah” chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the “Hallelujah” chorus, however, prevents listeners from hearing some of Handel’s finest work.*

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of “Why do the nations so furiously rage together?” through to the final declaration that God will break his enemies “like a potter’s vessel: Hallelujah,” the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel’s dramatic mastery than the opening bars of the “Hallelujah” chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word “Hallelujah” can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of

the gradual spread of gospel jubilation — from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel’s masterpiece to being a living, surprising, and “new-minted” experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—*Christopher Hogwood*



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# MESSIAH, A SACRED ORATORIO

1749 version

Original English text taken from the Scriptures by Charles Jennens

## PART THE FIRST

### Sinfony

#### Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

#### Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

#### Chorus

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

#### Recitative, accompanied (Bass)

Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

#### Recitative (Bass)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

#### Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

#### Recitative (Contralto)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah VII, 14; Matthew I, 23)

#### Aria and Chorus (Contralto)

O thou that tellest good tidings to Zion get thee up into the high mountain; O thou that tellest good tidings to Jerusalem lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah XL, 9; LX, 1)

#### Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah IX, 2-3)

*please turn the page quietly*

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**Aria (Bass)**

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

**Chorus**

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

**Pifa****Recitative (Soprano)**

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

**Recitative, accompanied (Soprano)**

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

**Recitative (Soprano)**

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people: For unto you is born this day in the city of David a Savior, which is Christ the Lord. (Luke II, 10–11)

**Recitative, accompanied (Soprano)**

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

**Chorus**

Glory to God in the highest, and peace on earth, goodwill towards men. (Luke II, 14)

**Aria (Soprano)**

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold, thy King com' th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

**Recitative (Contralto)**

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

**Aria (Contralto and Soprano)**

He shall feed His flock like a shepherd and He shall gather the lambs with His arm; and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28- 29)

**Chorus**

His yoke is easy, and His burthen is light. (Matthew XI, 30)

*There will be a 15-minute intermission.*



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## PART THE SECOND

### Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

### Aria (Contralto)

He was despised and rejected of men, a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah LIII, 3: 1,6)

### Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

### Chorus

And with His stripes we are healed. (Isaiah LIII, 5)

### Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

### Recitative, accompanied (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

### Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm XXII, 8)

### Recitative, accompanied (Soprano)

Thy rebuke hath broken His heart, He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

### Aria (Soprano)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

### Recitative, accompanied (Soprano)

He was cut off out of the land of the living, for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

### Aria (Soprano)

But thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption. (Psalm XVI, 10)

### Chorus

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXIV, 7-10)

*please turn the page quietly*

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**Recitative (Tenor)**

Unto which of the angels said He at any time: Thou art My Son, this day have I begotten Thee?  
(Hebrews I, 5)

**Chorus**

Let all the angels of God worship Him. (Hebrews I, 6)

**Aria (Soprano)**

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men: yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

**Chorus**

The Lord gave the word: great was the company of the preachers. (Psalm LXVIII, 11)

**Aria (Soprano)**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.  
(Romans X, 15)

**Chorus**

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

**Aria (Bass)**

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

**Chorus**

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

**Recitative (Tenor)**

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

**Aria (Tenor)**

Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel.  
(Psalm II, 9)

**Chorus**

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ, and He shall reign for ever and ever, King of Kings and Lord of Lords, Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

*There will be a brief pause.*

**PART THE THIRD**

**Aria (Soprano)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)



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**Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians XV, 21, 22)

**Recitative, accompanied (Bass)**

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians XV, 51-52)

**Aria (Bass)**

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality.

(I Corinthians XV, 52-54)

**Recitative (Contralto)**

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

(I Corinthians XV, 54)

**Duet (Contralto and Tenor)**

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

(I Corinthians XV, 55-57)

**Chorus**

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians XV, 55-57)

**Aria (Soprano)**

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again; who is at the right hand of God, who makes intercession for us.

(Romans VIII, 31, 33-34)

**Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

(Revelation V, 12-13)

**Chorus**

Amen.

---

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Laura Jeppesen  
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Phoebe Carrai  
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## H&H AND HISTORICALLY-INFORMED PERFORMANCE

The *Messiah* you are hearing is an example of a “Historically Informed Performance.” This style of musical performance—“HIP” as it has become known more recently—arose from the work of a series of innovative musical thinkers in this century who began asking challenging questions of current performance practices, such as “If the piano was not available to Bach in his time, why do we use it now when performing his works?” The result of such questions was a completely new—and old—way of performing the music of Baroque and Classical composers. HIP performances give audiences the opportunity to hear this music as it would have sounded to early listeners: performed on the instruments and with the performance methods available to the composers in their time.

Christopher Hogwood was among an active group of proponents of the HIP movement in the 1970s, and continues as one of its leaders today. He defines its purpose as “introducing music of the Classical and Baroque styles in a historically scrupulous way.” In addition to using authentic instruments and appropriately-sized ensembles, HIP performances use the most up-to-date scholarship and newly edited scores, enabling audiences to hear not only the unique textures afforded by period instruments, but also appropriate tempos and dynamics. Mr. Hogwood is also interested in historical concert context, studying which specific works would have been performed together on an actual concert program of the time, and in what sequence. H&H concerts often reflect this historical format, beginning and ending a concert with the movements of one Mozart symphony, for example.

### *The H&H Period Orchestra*

Since Christopher Hogwood became Artistic Director in 1986, H&H has given historically informed performances on period instruments, and under his guidance, has become one of the nation’s most respected period orchestras. Several of the instruments you see in the H&H orchestra were actually built in the Baroque or Classical periods; others are replicas designed after specific historical models. One visible distinction of a period orchestra is the woodwind section where the instruments are indeed made of wood (not entirely the case in a

modern orchestra—think of the modern flute). Brass instruments from the Baroque period have simpler lines and no valves; look at the trumpets in this performance, for example. Differences you can hear more than see include the use of gut strings instead of steel in the string section, and instruments tuned to lower pitches.

As Mr. Hogwood explains, the difference between music played on original and on modern instruments can be understood only through the listening experience. “Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours.”

### *The H&H Chorus*

Founded as a choral society in 1815, the Handel & Haydn Society has a continuous and distinguished choral tradition. The face of the chorus, however, has changed dramatically over its 180-year history. In the nineteenth century, the Society’s large, amateur chorus had a prominent role in Boston’s musical life, and was responsible for the American premieres of several important choral works, including Handel’s *Messiah* in 1818 and *Samson* in 1845, Verdi’s *Requiem* in 1878, and Bach’s *St. Matthew Passion* in 1879. The chorus also reflected popular fascination with large-scale performing forces; in 1857, for example, the Society gave a performance with the largest chorus in its history—700 singers. A century later, as H&H was observing its 150th anniversary in the mid-1960s, the Society moved to a fully professional chorus, and smaller, authentically-sized ensembles. Now made up of a corps of talented professional singers, H&H’s chorus is considered one of the outstanding choral groups in the country, and has been called “in a class by itself.” The 32-member chorus in this performance reflects the size of the choral forces performing *Messiah* in Handel’s time.

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The Handel & Haydn Society is grateful to the following individuals, corporations, foundations, and agencies for their generous contributions to the Annual Fund. Such ongoing support is crucial to H&H's artistic growth and financial stability. This roster acknowledges gifts received between July 1, 1993 and November 14, 1994. If you wish to make a contribution to the Handel & Haydn Society or to learn more about the exclusive benefits available to Conductor's Circle members, please call the Development Office at (617) 262-1815.

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The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period instrument orchestra and a national leader in historically informed performance.

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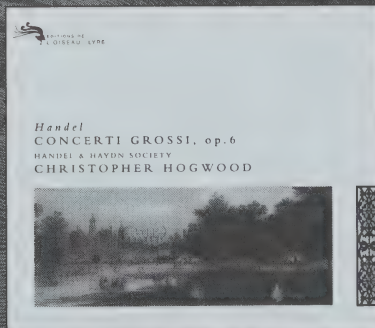
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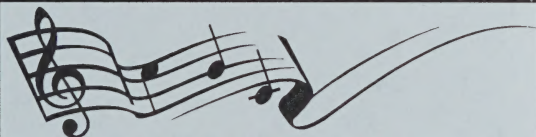


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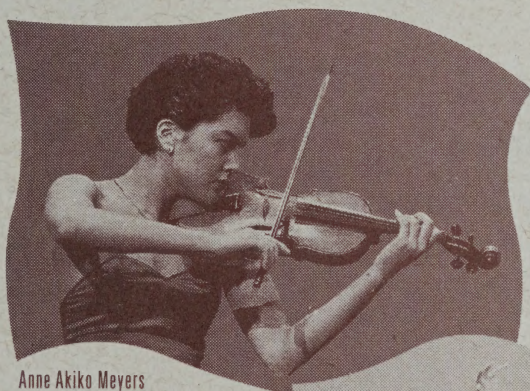


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